Music in the Classical and Romantic Eras
(MCGY2612)

Core Bibliography (and abbreviations)

[**Burkholder 2010**] Burkholder, J. Peter, Donald J Grout and Claude V. Palisca. *A History of Western Music*. 8th edition. New York: Norton, 2010

[**NAWM 2010/2**] Burkholder, J. Peter and Claude V. Palisca. *Norton Anthology of Western Music*. 6th edition. Vol. 2: *Classic to Romantic*. New York: Norton, 2010

[**Dahlhaus 1989**] Dahlhaus, Carl. *Nineteenth-Century Music*. Translated by J. Bradford Robinson. Berkeley: University of California Press, 1989

[**Plantinga 1984**] Plantinga, Leon. *Romantic Music: A History of Musical Style in Nineteenth-Century Europe*. New York: Norton, 1984

[**Rosen 1997**] Rosen, Charles. *The Classical Style*. Rev. ed. New York: Norton, 1997

[**Rosen 1995**] Rosen, Charles. *The Romantic Generation*. Cambridge, Mass: Harvard UP, 1995

[**Taruskin 2010/2**] Taruskin, Richard. *The Oxford History of Western Music*. Vol. 2: *Music in the Seventeenth and Eighteenth Centuries*. Oxford: OUP, 2010

[**Taruskin 2010/3**] Taruskin, Richard. *The Oxford History of Western Music*. Vol. 3: *Music in the Nineteenth Century*. Oxford: OUP, 2010

[**Treitler 1998**] Leo Treitler (ed.). *Strunk's Source Readings in Music History*. Rev. ed. New York: Norton, 1998.

[**Weiss & Taruskin 1984**] Weiss, Piero and Richard Taruskin (eds.). *Music in the Western World: A History in Documents*. New York: Schirmer, 1984.

Week 1	**Towards the Classical style**
Lecture	Set reading: Burkholder 2010: 468-489; 506-520 Works played: W.A. Mozart, Symphony no. 41 in C 'Jupiter' (1791): IV W.F. Bach, Sonata in A major, F.6 (1750-1770): I G.B. Pergolesi, *La serva padrona* (1732), 'Son' imbrogliato' G. Sammartini, Symphony no. 32 in F (1740-1744): I J. Haydn, Symphony no. 45 in f# minor 'Farewell' (1772): I, IV
Tutorial	Set work: C.P.E. Bach, Sonata no. 4 in b minor, H.73 (1753)
Further reading	Taruskin 2010/2: 399-444 Weiss & Taruskin 1984: 255-286 Gjerdingen, Robert O. *Music in the Galant Style*. Oxford: Oxford UP, 2007 Heartz, Daniel. *Music in European Capitals: The Galant Style, 1720-1780*. New York: Norton, 2003 Richards, Annette. *The free fantasia and the musical picturesque*. Cambridge: Cambridge UP, 2001 Webster, James. *Haydn's Farewell Symphony and the Idea of the Classical Style*. Cambridge: CUP, 1991
Further listening	NAWM 2010/2: no.'s 101-110

Week 2	**Haydn: servitude and mastery**
Lecture	Set reading: Burkholder 2010: 506-525, 527-546 Works played: (All by Haydn) String Quartet Op. 20/5 in F minor (1772): III, IV Symphony no. 45 in f# minor 'Farewell' (1772): IV Symphony no. 104 in D, 'London' (1795): I *The Creation* (1798): Overture & no. 2 Baryton trio no. 126 in C: II
Tutorial	Set work: J. Haydn, String Quartet in C, Op. 33/3 (1781)
Further reading	Taruskin 2010/2: 497-588 (especially 515-588), 633-639 Weiss & Taruskin 1984: 298-300, 313-319 Webster, James. *Haydn's Farewell Symphony and the Idea of the Classical Style*. Cambridge: CUP, 1991, especially 'Historiographical Conclusion: Haydn's Maturity and 'Classical Style' ": 335-373 Hepokoski, James & Warren Darcy. *Elements of Sonata Theory: Norms, Types, and Deformations in the Late-Eighteenth-Century Sonata* (Oxford: OUP, 2006): 14-22 Rosen 1997: anything about Haydn, especially 111-120 Landon, H.C. Robbins. *Haydn: Chronicle and Works*. 5 vols. Bloomington: Indiana UP, 1976-80
Further listening	NAWM 2010/2: no.'s 111-113

Week 3	**Mozart: classical perfection**
Lecture	Set reading: Burkholder 2010: 546-565 Works played: (All by Mozart) Violin Concerto in A major KV 219 (1775): I Wind Serenade in c minor KV 388 (1782/1783): III, IV Horn Concerto in Eb major KV 417 (1783): III Symphony no. 38 in D major KV 504 (1788): I Piano Sonata in Bb KV (1784): III Requiem KV 626 (1791) 'Confutatis'
Tutorial	Set work: W.A. Mozart, Piano Concerto no. 20 in d minor, KV 466 (1785)
Further reading	Taruskin 2010/2: 589-633 Ratner, Leonard. *Classic music: expression, form, and style*. London: Macmillan, 1980 Caplin, William. *Classical form: a theory of formal functions for the instrumental music of Haydn, Mozart, and Beethoven*. Oxford: OUP, 1998 Agawu, Kofi. *Playing with Signs: A semiotic interpretation of classic music*. Princeton: Princeton UP, 1991 Rosen 1997: anything about Mozart's inst. works, especially 185-263

Further listening	NAWM 2010/2: no.'s 114-116

Week 4	**Operatic currents in the late eighteenth-century**
Lecture	<u>Set reading</u>: Burkholder 2010: 489-505, 561-564 <u>Works played</u>: Gluck, *Orfeo ed Euridice* (1762): Dialogues between Orpheus and the furies; 'Che faró senza Euridice' Mozart, *Cosi fan tutte* KV588 (1790): Recitative (Act II, scene 7); Finale Act II Mozart, *Die Zauberflöte*, KV620 (1791): Queen of the Night 'O zittre nicht' (Act I, no. 4) Beethoven, *Fidelio*, Op. 72 (1804-14): Dramatic quartet (Act II, no. 14)
Tutorial	<u>Set work</u>: W.A. Mozart, *Le nozze di Figaro*, KV 492 (1786), Acts I & II
Further reading	Taruskin 2010/2: c.435-496 Heartz, Daniel (ed. John Rice). *From Garrick to Gluck: Essays on Opera in the Age of Enlightenment*. Hillsdale, NY: Pendragon, 2004: 225-324 Hunter, Mary. *The Culture of Opera Buffa in Mozart's Vienna*. Princeton: Princeton UP, 1999 Steptoe, Andrew. *The Mozart-Da Ponte Operas*. Oxford: Clarendon, 1988 Rosen 1997: 288-323
Further listening	NAWM 2010/2: no.'s 102-104, 117

Week 5	**Beethoven: the heroic style**
Lecture	<u>Set reading</u>: Burkholder 2010: 568-585 <u>Works played</u>: (All by Beethoven) Overture to *Leonore* no.3, Op. 72 (1806) Piano Sonata in f minor, Op. 2 no. 1 (1795): I Symphony no. 3 in Eb, 'Eroica', Op. 55 (1803): I, II, IV Piano Sonata in f minor, Op. 57 (1804-5): I Piano Concerto no. 5 in Eb, Op. 73 (1811): I, II, III
Tutorial	<u>Set work</u>: L. van Beethoven, Symphony no. 5 in c minor, Op. 67 (1808)
Further reading	Dahlhaus 1989: 75-81 Rosen 1997: 381-401 Taruskin 2010/2: 641-720 Weiss & Taruskin 1984: 321-329 Burnham, Scott. *Beethoven Hero*. Princeton: Princeton UP, 1995 DeNora, Tia. *Beethoven and the Construction of Genius: Musical Politics in Vienna, 1792-1803*. Berkeley: University of California Press, 1995

	Hoffmann, E.T.A. [Review of Beethoven's Fifth Symphony]. In Forbes, Elliot (ed.). *Beethoven: Symphony no. 5 in C minor*. Translated by F. John Adams. Norton Critical Score. New York: Norton, 1971: 150-163. Also in Charlton, David (ed.). *E.T.A Hoffmann's Musical Writings: Kreisleriana, The Poet and the Composer, Music Criticism*. Translated by Martyn Clarke. Cambridge: CUP, 1989: 234-251 [this version is available on Blackboard]
Further listening	NAWM 2010/2: no.'s 118-119

Week 6	**Beethoven: beyond the heroic style**
Lecture	Set reading: Burkholder 2010: 489-505, 561-564 Works played: (All by Beethoven) *Wellington's Sieg*, Op. 91 (1813) *An die ferne Geliebte*, Op. 98 (1816) Sonata for piano and cello in C, Op. 102 no. 1 (1815): I, III Sonata for piano no. 32 in c minor, Op. 111 (1822): II Symphony no. 9 in d minor, Op. 125 (1824): I, IV String quartet in c# minor, Op. 131 (1826): I
Tutorial	Set work: L. van Beethoven, Sonata for piano no. 31 in Ab, Op. 110 (1822)
Further reading	Rosen 1997: 402-513 Taruskin 2010/2: 671-689, 710-739 Solomon, Maynard. *Late Beethoven: Music, Thought, Imagination*. Berkeley: University of California Press, 2003 Adorno, Theodor W. 'Late Style in Beethoven'. Leppert Richard (ed.), Gillespie, Susan (trans.). *Essays on Music*. Berkeley: University of California Press, 2001: 564-569 (and commentary 516-525) Subotnik, Rose Rosengard. 'Adorno's Diagnosis of Beethoven's Late Style: Early Symptom of a Fatal Condition'. *Journal of the American Musicological Society* Vol. 29/2 (Summer 1976): 242-275 Chua, Daniel. *The 'Galitzin' quartets of Beethoven: opp. 127, 132, 130*. Princeton: Princeton UP, 1995
Further listening	NAWM 2010/2: 120

Week 7	**Romantic ideas: music, nature and the other arts**
Lecture	Set reading: Burkholder 2010: 595-626; 648-652 Works played: To include excerpts from the following: Schumann, *Dichterliebe*, Op. 48 (1840): Song 1 Schubert, 'Gretchen am Spinnrade', D.118 (1814) Loewe, 'Erlkönig', Op. 1 (1824) Paganini, Caprice no. 24 (c.1805, pub. 1820)

	Liszt, Grand étude de Paganini no. 6 (rev. version 1851) Mendelssohn, Hebrides Overture, Op. 26 (1830)
Tutorial	Set works: R. Schumann, *Frauenliebe und –Leben*, Op. 42 (1840)
Further reading	Dahlhaus 1989: 1-8; 15-35; 75-81; 96-111; 142-152 Rosen 1995: 41-257; 322-238 Taruskin 2010/3: xxi-xxii; 119-158, 289-318; 367-376 (also 61-69; 79-118) Daverio, John. 'Romantic ideas and Romantic Music'. In *Nineteenth-Century Music and the German Romantic ideology*. New York: Schirmer, 1993: 1-18 Samson, Jim. *Virtuosity and the Musical Work: the 'Transcendental studies' of Liszt* (Cambridge: CUP, 2003); see especially Chapter 3 'Composing the performance'
Further listening	NAWM 2010/2: 121-126

Week 9	**Paris 1824-1848: fantasy and spectacle**
Lecture	Set reading: Burkholder 2010: 626-648; 661-684 Works played: Rossini, *Il barbiere di Siviglia* (1816): Overture; 'Una voce poco fa' Weber, *Der Freischütz* (1821): Wolfs' Glen scene (Act II) Berlioz, *Symphonie Fantastique* (1830) Meyerbeer, *Les Huguenots* (1835): Closing scene of Act II
Tutorial	Set work: Chopin, Ballade no. 1 in g minor, Op. 23 (1835)
Further reading	Taruskin 2010/3: 1-36; 73-79; 187-230; 251-288; 318-341 Dahlhaus 1989: 8-15; 54-75; 124-142 Berlioz, Hector. *Fantastic Symphony*. Ed. Edward T. Cone. Norton Critical Score. New York: Norton, 1971 [see essays by Berlioz 'On Imitation' and Schumann's review] Gerhard, Anselm. *The urbanization of opera : music theater in Paris in the nineteenth century*. Trans. Mary Whittall. Chicago: University of Chicago Press, 1998 Johnson, James. *Listening in Paris: A Cultural History* (Berkeley: University of California Press, 1995) Warrack, John. *German Opera: From the Beginnings to Wagner*. Cambridge: CUP, 2001
Further listening	NAWM 2010/2: 137, 139-140

Week 10	**Bel canto and the Italian stage**
Lecture	Set reading: Burkholder 2010: 670-3; 685-9; 702-709 Works played: Excerpts from the following: Bellini, *Norma* (1831): 'Casta Diva' Chopin, Nocturne in Db, Op. 27/2 (1835) Donizetti, *Lucia di Lammermoor* (1835): Mad scene

	Liszt, *Rigoletto* Paraphrase (1855) Verdi, *Rigoletto* (1851): Quartet 'Bella figlia dell' amore'; final scene
Tutorial	<u>Set work</u>: Verdi, *La Traviata* (1853): Act I
Further reading	Taruskin 2010/3: 36-59; 69-73; 268-273; 563-615 Rosen 1995: 398-409; 599-645 Dahlhaus 1989: 117-124; 206-217 Basevi, Abramo. 'Verdi's Operatic Style Analyzed by a Contemporary'. Weiss, Perio. *Opera: A History in Documents*. New York: Oxford UP, 2002: 189-196 Budden, Julian. *The Operas of Verdi*. 3 vols. Oxford: Clarendon Press, 1992 Parker, Roger. *The New Grove Guide to Verdi and his operas*. New York: Oxford UP, 2007 Powers, Harold. ' "La solita forma" and the "uses of convention"'. *Acta Musicologica* Vol. 59/1 (Jan-Apr 1987): 65-90 Parker, Roger. ' "*Insolite forme*", or Basevi's Garden Path'. In Chusid Martin (ed.). *Verdi's Middle Period 1849-1859: Sources Studies, Analysis and Performance Practice* (Chicago: University of Chicago Press, 1997): 129-146
Further listening	NAWM 2010/2: No.'s 127, 138, 142-3

Week 11	**The New Germans: symphonic poem and music drama**
Lecture	<u>Set reading</u>: Burkholder 2010: 690-702, 735-738 <u>Works played</u>: Wagner, *Tannhäuser* (1845): 'O du mein holder Abendstern'; Tannhäuser's Narration (both Act III) Liszt, *Les Préludes* (1855) Wagner, *Die Walküre* (1856): Wotan's farewell (Act III) Wagner, *Die Meistersinger* (1867): Hans Sachs 'Hab acht' (Act III)
Tutorial	<u>Set work</u>: Wagner, *Tristan und Isolde*: Prelude; Act II, scene 2
Further reading	Taruskin 2010/3: 411-438, 479-562 Dahlhaus 1989: 195-206, 236-242 Weiss & Taruskin 1984: 366-369, 374-385 Treitler 1998: 1085-1121; 1158-1175 Dahlhaus, Carl. *Richard Wagner's Music Dramas*. Translated by Mary Whittall. Cambridge: CUP, 1979 Millington, Barry. *The Wagner Compendium*. London: Thames & Hudson, 2001 Spencer, Stewart & Barry Millington (eds.). *Selected Letters of Richard Wagner*. New York: Norton, 1987 Goldman, Albert & Evert Sprinchorn (eds.). *Wagner on music and drama: a compendium of Richard Wagner's prose works*. Translated by William Ashton Ellis. New York: Da Capo Press, 1988 Kaplan, Richard. 'Sonata Form in the Orchestral Works of Liszt: The Revolutionary Reconsidered'. *19th-Century Music* Vol. VIII/2 (Fall 1984): 142-152

	Vande Moortele. 'Beyond sonata deformation: Liszt's symphonic poem *Tasso* and the concept of two-dimensional sonata form'. *Current Musicology* Vol. 86 (Fall 2008): 41-62
Further listening	NAWM 2010/2: 141, 149

Week 12	**Nationalist and exotic voices**
Lecture	Set reading: Burkholder 2010: 707-723, 750-769 Works played: Balakirev, *Russia*, aka Second Overture on Russian themes (1863-1884) Borodin, *In* [*the steppes of*] *Central Asia* (1880) Grieg, 'Våren' [Spring], Op. 32/2 (1881) Bizet, *Carmen* (1875): 'Pres des ramparts de Siviglia' (Act I) Saint-Saëns, *Samson et Dalila* (1877): 'Mon coeur s'oeuvre a ta voix' (Act II); Bacchanale (Act III, scene 2) Dvorak, Symphony no. 9, *From the New World* (1893): II
Tutorial	Set work: B. Smetana, *Vyšehrad* and *Vltava*, no.'s 1 & 2 from *Ma Vlast* (1874)
Further reading	Taruskin 2010/3: 230-250, 443-478, 617-638, 745-773 Dahlhaus 1989: 35-41, 242-244, 302-311 Weiss & Taruskin 1984: 388-394, 412-3 Treitler 1998: 1249-1257 Bellman, Jonathan (ed.). *The exotic in western music*. Boston: Northeastern University Press, 1998 Bohlman, Philip. *The music of European nationalism: cultural identity and modern history*. Santa Barbara: ABC-CLIO, 2004 Frolova-Walker, Marina. *Russian music and nationalism: from Glinka to Stalin*. New Haven: Yale UP, 2007 Locke, Ralph. *Musical exoticism: images and reflections*. Cambridge: Cambridge UP, 2009 Taruskin, Richard. 'Nationalism'. *New Grove Online*, accessed via www.oxfordmusiconline.com (date accessed 23 May 2010)
Further listening	NAWM 2010/2: no.'s 143-145, 151-152

Week 13	**Tradition, religion, and musical holy wars**
Lecture	Set reading: Burkholder 2010: 652-660, 724-741, 748-749 Works played: Mendelssohn, 'Mein Gott, mein Gott' Psalm 22, Op. 78/3 (1849) Brahms, Piano Quintet in f minor, Op. 34 (1862): I Brahms, *Ein deutsches Requiem*, Op. 45 (1868): II Brahms, Symphony no. 1 in c minor, Op. 68 (1876): IV Brahms, Piano Concerto no. 2 in Bb, Op. (1881): I

	Bruckner, Symphony no. 3 in d minor (1873 & 1877 versions): I
Tutorial	Set work: J. Brahms, Symphony no. 4 in e minor, Op. 98 (1885)
Further reading	Taruskin 2010/3: 158-186, 675-824 Dahlhaus 1989: 152-168, 252-261, 265-276 Rosen 1995: 569-598 Treitler 1998: 1202-1211 Weiss & Taruskin 1984: 362-363, 401-405 Bonds, Mark Evan. *After Beethoven: Imperatives of originality in the symphony*. Cambridge MA: Harvard UP, 1996 Hanslick, Eduard. *On the Musically Beautiful*. Translated by Geoffrey Payzant. Indianapolis: Hackett, 1986 Horton, Julian. *Bruckner's Symphonies: Analysis, Reception and Cultural Politics*. Cambridge: CUP, 2004 Notley, Margaret. *Lateness and Brahms: Music and Culture in the Twilight of Viennese Liberalism*. Oxford: Oxford University Press, 2006 Rosen, Charles. 'Influence: Plagiarism and Inspiration'. *19th-Century Music* Vol. 4/2 (Autumn 1980): 87-100
Further listening	NAWM 2010/2: no.'s 147-148

Lecture and tutorial overview

		Week beg	Lecture Content	Tutorial Content (set works)
Music in the Classical and Romantic Eras (MCYG 2612)	Music History 3 (MCGY2012)	1 March	**Defining the Classical Style** Pergolesi, *La serva padrona* (1733); W.F. Bach Keyboard Sonata in A, F8 (c.1750-1770); Haydn, Symphony no. 45 in f# minor 'Farewell' (1772)	**Research methods, essay writing** C.P.E. Bach, Sonata no. 4 in b minor, H.73 (1753)
		8 March	**Haydn: servitude and mastery** Symphony no. 104 in D major, 'London' (1795); *The Creation* (1798)	F.J. Haydn, String Quartet in C, Op. 33/3 (1781)
		15 March	**Mozart: classical perfection** Piano Sonata in Bb, KV333 (1783); *Requiem* KV626 (1791)	W.A. Mozart, Piano Concerto no. 20 in d minor, KV466 (1785)
		22 March	**Opera in the late eighteenth century** Gluck, *Orfeo ed Euridice* (1762); Mozart, *Cosi fan tutte* KV588 (1790), *Die Zauberflöte*, KV620 (1791); Beethoven, *Fidelio*, Op. 72 (1804-14)	W.A. Mozart, *Le nozze di Figaro*, KV492 (1786), Acts I & II
		29 March	**Beethoven: towards the heroic style** Piano Sonata in f minor, Op. 2 no. 1 (1795); Symphony no. 3 in Eb, 'Eroica', Op. 55 (1803); Piano Concerto no. 5 in Eb, Op. 73 (1809)	L. van Beethoven, Symphony no. 5 in c minor, Op. 67 (1808)
		5 April	**No class (Easter vacation)**	
		12 April	*Listening Test* **Beethoven: beyond the heroic style** *An die ferne Geliebte*, Op. 98 (1809); Symphony no. 9 in d minor, Op. 125 (1824); String Quartet in c# minor, Op. 131 (1826)	L. van Beethoven, Piano Sonata no. 31 in Ab, Op. 110 (1822)
	Music History 4 (MGCY2013)	19 April	**Romantic musings: music, nature and the other arts** Lieder by Schubert, Schumann; Mendelssohn, *Hebrides* Overture, Op. 26 (1830); Chopin, Ballade no. 1, Op. 23 (1835)	F. Schubert, '*Der Tod und das Mädchen*', D531 (1817) F. Schubert, String Quartet no. 14 in d minor, D810 (1824) [2nd movt] R. Schumann, *Carnaval*, Op. 9 (1834-5)
		26 April	**No class (Special Projects Week)**	
		3 May	**Paris 1824-1848: virtuosity and spectacle** Paganini, *Caprices* Op. 1 (1820); Rossini, *Il barbiere di Siviglia* (1825); Meyerbeer, *Les Huguenots* (1836)	H. Berlioz, *Symphonie Fantastique*, Op. 14 (1830)
		10 May	**Bel canto and the Italian stage** Bellini, *Norma* (1831); Chopin, Nocturnes (1830s); Verdi, *Rigoletto* (1851)	G. Verdi, *La Traviata* (1853), Act I
		17 May	**The New Germans: symphonic poem and music drama** Liszt, *Les Préludes* (1854); Wagner, *Die Walküre* (1856)	R. Wagner, *Tristan und Isolde*, Prelude, Transfiguration & end of Act I (1865)
		24 May	**Nationalist and exotic voices** Bizet, *Carmen* (1875); Balakirev, *Russia* (1863-1884); Dvorak, *New World Symphony* (1893)	B. Smetana, *Vysehrad* and *Vltava*, no.'s 1&2 from *Ma Vlast* (1874)
		31 May	*Listening Test* **Tradition, religion and musical holy wars** Mendelssohn, Psalm 22, Op. 78 (1849); Brahms, Piano Quintet in f minor, Op. 34 (1862); Bruckner, Symphony no. 3 in d minor (1874 version)	J. Brahms, Symphony no. 4 in e minor, Op. 98 (1882)